

T.C.M.
BANDSMAN CLUB
PETITIONS



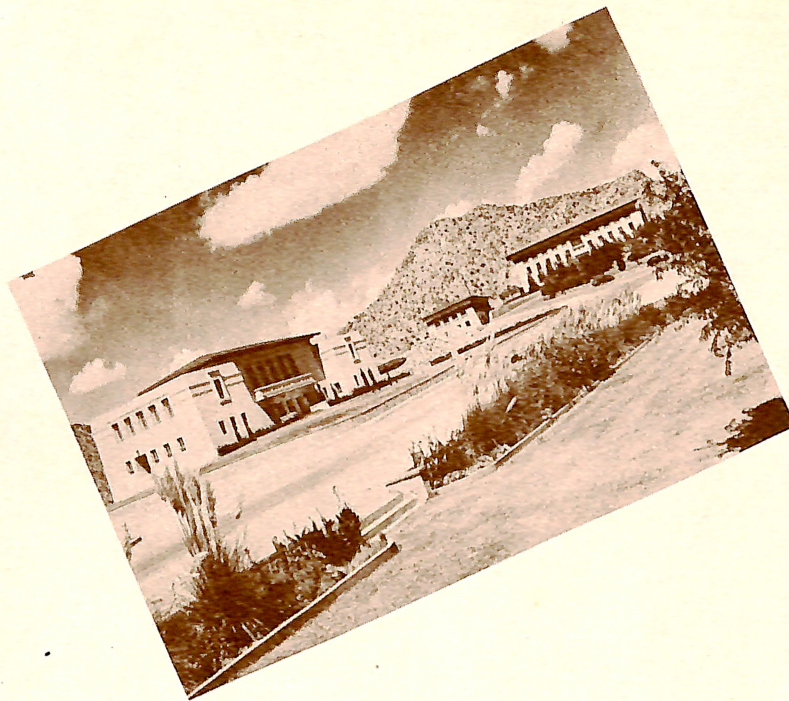
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APRIL 5, 1947

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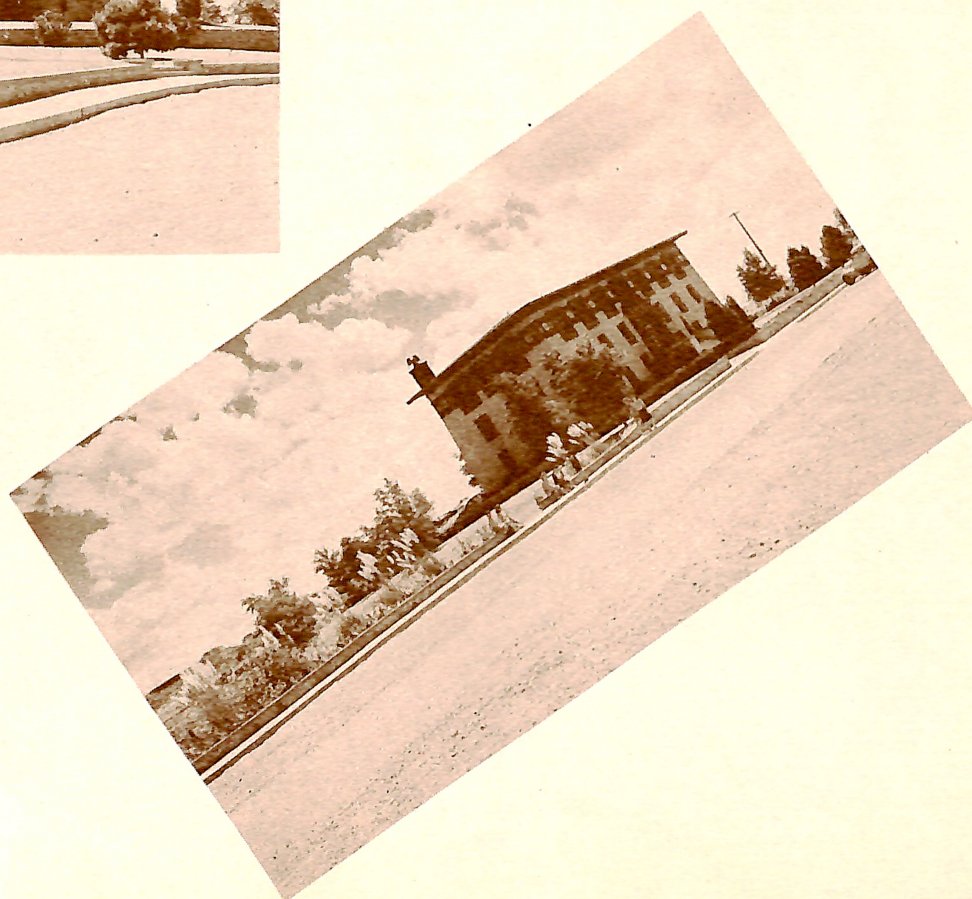
FORWARD

Following, you will find a brief sketch of the Mines Bands and our surroundings in El Paso. We think this is an accurate picture of us and hope that it adequately serves the purpose for which it was intended.

Approved by. *March 8-1947*
W. A. Crockett - Grand Pres
May G. Mitchell - Grand 1st Pres.
W. Theodore Jones - Grand 2nd -
G. Frank Martin - Grand Sec. - Treas
 Executive Sec.



CAMPUS BUILDINGS



History

In 1913 the Thirty-third Legislature in regular session passed an act creating the State School of Mines and Metallurgy, to be located in El Paso. The act provided that the School of Mines should be placed under the control of the Board of Regents of The University of Texas. In 1919 an act of the Thirty-sixth Legislature made the school a branch of The University of Texas.

The location of the school at El Paso was conditioned upon the donation, by the city, of the former El Paso Military Institute grounds and buildings. This provision was met and the school was formally opened in September, 1914. On October 29, 1916, the Main Building of the College burned. It was then decided that the College should be moved to a new site to the west of Mount Franklin. The Thirty-fifth Legislature voted an emergency appropriation of \$100,000 for new buildings.

In 1927 the State Legislature provided for the enlargement of the program of the school to include the liberal arts. Following this provision, the Board of Regents in 1931 authorized the College to confer the degree of Bachelor of Arts. At the same time, the Board provided for a presidency for the College and vested direct administrative authority in that office. In 1940 the Board of Regents authorized the conferring of the degree of Master of Arts.

Location

Texas is the largest and most populous State which supports a separate college of mining and metallurgy. The location of the College of Mines and Metallurgy is advantageous in several ways. The City of El Paso stands at the crossing of several of the oldest highways established by white men on this continent. With a population of 120,000, more than 30 per cent of which is engaged in technical industries, it is the most important city south of Denver, between San Antonio or Fort Worth and Los Angeles.

El Paso's primary resources include mining, agriculture, livestock, and timber. The United States Government has spent \$10,000,000 on a great irrigation project to provide a cheap and unfailing water supply for the Rio Grande Valley above and below El Paso.

Its extreme dryness and medium latitude, combined with a moderately high altitude (3,800 feet), give El Paso a delightful and healthful climate all the year round.

Within a radius of from one to ten miles of El Paso are found in great variety those geological formations and structures that are usually associated with the mineral industry, not only in metal mining, oil field, and non-metallic deposits as well. In opportunity for geological study, no mining school in the United States is more favorably located.

Buildings and Grounds

The campus proper includes approximately sixty acres. Its thirteen buildings include the Library and Administration Building, Main Building, Holliday Hall (the gymnasium), Burges Hall, Chemistry Building, Kelly Hall, Seamon Hall, Engineering Building, Museum Building, a dormitory for women, a dormitory for men, and a small dressing-room for women, donated by the Women's Auxiliary of the College of Mines. The architectural style of all the buildings is Tibetan and the construction is from native stone. The campus is most picturesque and blends beautifully into the mountainous background.

Two large dormitories and the F. B. Cotton Memorial Building, which is to house Fine Arts, are now under construction.

MUSIC DEPARTMENT

Mucker Band

The Texas College of Mines Band was founded in 1936 by Mr. Tom Morris, a member of the faculty. The following year the school was most fortunate in acquiring Mr. Glen Johnson, a graduate of Baylor University. Mr. Johnson's musical education was varied and extensive. He not only built up the Band to one of the finest in the Southwest, but took an extensive interest in all the musical organizations at the college, so that the A Capella Choir, a college dance band--The Varsitonians, and the Gold Diggers showed the Bands rise to maturity. Mr. Johnson's musical talent and organizational capacity was soon discovered by others, and in 1946 he resigned his post to accept the office of Minister of Music at the Trinity Methodist Church of El Paso and is at the present time Minister of Music for the First Methodist Church in Dallas, Texas.

Again the Mucker Band was fortunate in acquiring the services of another young musician and director in the person of Charles E. Senning, graduate of Texas Technological College with a B. S. degree in music and a member of Alpha Omicron Chapter of Kappa Kappa Psi. Mr. Senning came to the Mines campus at the start of the fall semester in 1946. The Mucker Band had been dissolved in January 1943 due to the majority of the members going into the Armed Forces. So, upon arrival to Mines, Mr. Senning had to start from scratch with two weeks until the first football game in which the band was to participate. Through many sleepless nights, untiring effort and help from a few fellow to-be band members, he succeeded in organizing a fifty piece band.

During the time Mr. Senning has been here, the band has improved by leaps and bounds and at the start of this semester, a concert band has been organized and is getting ready for concert work in El Paso and is planning a tour with other organizations in the Music Department through West-Texas. The Mucker Band performs at all the home games on the Mines football schedule in conjunction with the Drum Corps and the Gold Diggers and does concert and radio work in the spring over the campus radio station, W. T. C. M., a member of the Inter-collegiate Broadcasting System and over the local stations

in El Paso.

The library of the band is well stocked in material to fit the needs of good program material during the concert season as well as during the football season. This includes a special library of jazz originals arranged for the concert band and the dance band.

The Mucker Band is known as the finest marching band in the Southwest and is the Official Band for the Sun Carnival Parade on New Year's Day.

The band is allotted funds from the Texas State Legislature and from the General Fund of the college. The Junior Chamber of Commerce also has contributed generously to the band by donating instruments and is now in the process of ordering new uniforms for the band. Several music scholarships are available in the Department of Music. Probably the most interested and certainly the most energetic of downtown supporters, is C. D. Belding, local real estate man.

Charles E. Senning, Director of Instrumental Music

Mr. Senning pledged Alpha Omicron chapter in 1940, and served as treasurer, vice-president, and president of that chapter. Also, he was drum major, solo clarinetist, and president of the Matador Band at Texas Tech. His Masters degree was conferred last year. He was employed as assistant Dean of Men at Texas Tech for a year and employed by Texas Christian University last summer. He now holds the position of Director of Instrumental Music at College of Mines.

The Varsitonians

The name "Varsitonians" came to the campus of Mines in 1936 along with "Colonel" Glen Johnson who had been a member of the "old Varsitonians" at Baylor University before the East Texas school changed to the University Scots. At the present time, the Varsitonians, an official organization of the College of Mines, is composed of eighteen musicians. All musicians are taken from the Mucker Band. The instrumentation includes five saxes, eight brass, four rhythm and a girl vocalist. The library consists of all specials from the books of "name" bands and originals from the pen of Bill Spiegel, who is arranging for the Elliot Lawrence band. Several of the personnel of the band have been on many "name" bands. Recently, the band was booked by the Music Corporation of America, one of the nation's top booking agencies, as a territory band for the Southwest. The Varsitonians plays for all campus dances, as well as doing work outside and with the Mucker Band during football and concert seasons. At the present time, C. E. Senning is faculty adviser.

Drum Corps

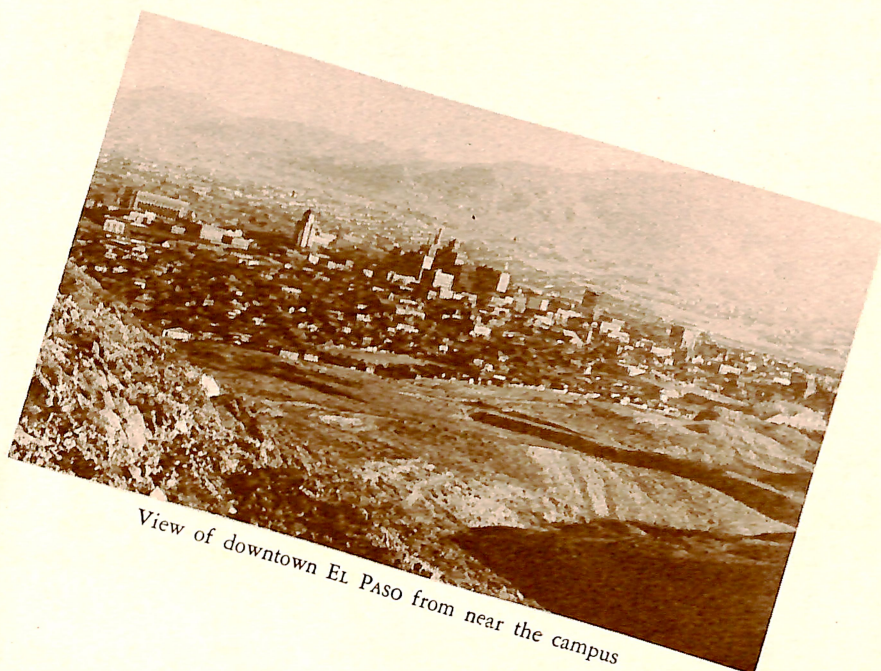
The Drum Corps has a well-balanced percussion instrumentation of sixteen members. This instrumentation includes ten snare drums, four tenor drums and two "Scotch" bass drums. Both men and women are accepted in this organization on musicianship



THE VARSITONIANS — TEXAS COLLEGE OF MINES dance band



EL PASO SYMPHONY ORCHESTRA



View of downtown EL PASO from near the campus

character, and appearance.

The uniforms, made out of imported English doe skin in colors of orange and white, add much color to the half-time shows during the fall semester. The Drum Corps does ensemble work during concert season in the spring, which includes rudimentary works by the nation's top percussion artists. At the present time the Mines Drum Corps has several members who were first division soloists at National Contests during their high school enrollment. At the present time, C. E. Senning is faculty adviser.

The Gold Diggers

The Gold Diggers is a co-ed organization composed of sixty women. They are selected on the basis of appearance, voice quality, marching ability and disciplinary attitude. This organization, in their orange and white "cowgirl" regalia, perform intricate drill work in conjunction with the Mucker Band and Drum Corps during the football season.

During the war years, the Gold Diggers appeared in the nearby army hospitals as an entertainment unit. Their vocal accomplishments have been enjoyed by many of the music lovers of El Paso and vicinity. Two accredited hours are given for the organizations work in music.

The Gold Diggers have well earned the consideration given to them by the people of the Southwest and will keep up the high standards set by the organization in the past. At the present time Mrs. Louise F. Resley is faculty sponsor, and Gene Hemmle and C. E. Sennin are directors.

The Symphonette

The orchestra, composed of about fifteen musicians, is active in presenting the finest of local, national, and international music. Two accredited hours are given for the organization's work.

Talent in string instruments is abundant at Texas College of Mines, since there are several accredited music schools in El Paso which place a heavy accent on the teaching of string instruments. As the college enrollment grew larger, the demand for a symphonette grew in proportion until, under the able direction of Mr. Charles E. Senning, the organization was started and rehearsals got under way.

Fast progress has been made due to the fact that well over half of the members of the Symphonette are members of the El Paso Symphony Orchestra from which they derive valuable training for their work in the Symphonette.

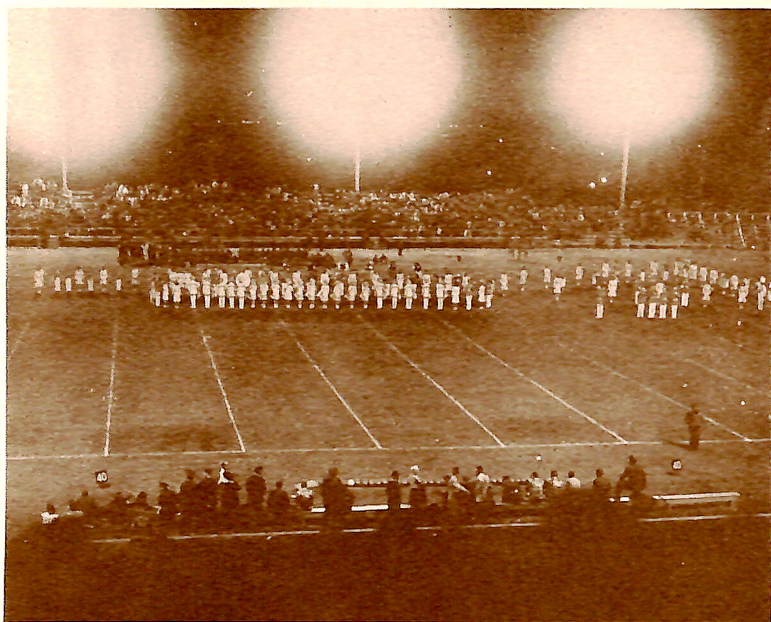
This organization is fast becoming a popular institution in the college and, it is hoped, will soon take its place at the top of the many musical organizations at Texas College of Mines.

The A Capella Choir

The A Capella Choir was organized by Glenn Johnson in the fall of 1938 as the Mines Glee Club. Under the direction of Johnson, the Glee Club became a well known organization through their many successes at recitals and radio programs.



A CAPELLA CHOIR



Band formation



THE GOLD DIGGERS

Last year, Johnson became Minister of Music for the Trinity Methodist Church in El Paso and met with great success in that position. His present position is Minister of Music for the First Methodist Church in Dallas.

The Glee Club was reorganized by Gene Hemmle in 1941 into a vested A Capella Choir. An annual tour was made by this organization until war conditions made such an issue an impossibility. The group then functioned on regular programs at Ft. Bliss and William Beaumont General Hospital.

The choir started lastfall in full swing. Some of the 46-47 activities are as follows:

Student Assemblies

Junior Chamber of Commerce Program, Cortez Hotel

Christmas Program, Scottish Rite Auditorium

McDowell Club, Women's Club

Rotary Club Program, Paso Del Norte Hotel

Austin, El Paso, Bowie and Ysleta High School programs

One thousand mile tour of one week duration singing from three to four programs daily throughout West Texas
Spring Concert of American Music, Scottish Rite Auditorium

Performance of The Lonesome Train (staged)

T C M Music Catalogue

Associate Professor Hemmle; Instructors Boyer, Senning

The Department of Music has as its chief aim not only to give ample opportunity for musical expression to the students on the campus, but also to give a full, rounded and practical course of training to the students planning to enter the field of instrumental or choral direction.

Any student having completed the course of study as outlined will have fulfilled all the requirements of the State Board of Education for full-time teaching in the Public Schools of Texas, either primary or secondary.

Curriculum in Music Education
Minor--Education
Requirements

	Hours
1. Music--at least 24 semester hours of which 12 must be advanced	24
2. Education 301, 305, 316, 317, 376K, and 3 additional advanced hours in music methods.	18
3. English 1 and 12 or 12Q	12
4. Foreign language--the completion of a course numbered 12 or 13	12
5. Science (laboratory)--Twelve semester hours	12
6. Mathematics	6
7. Social studies--twenty-one semester hours, including Government 10, History 301 and 302, Economics 312, Philosophy 330 and 331	21
8. Electives and additional courses, including six semester hours of advanced courses	15
9. Physical Education--two years of service courses	4
	124

Curriculum in Music Theory Major
Minor---Applied Music
Requirements

	Hours
1. Music 1, 11, 21, 331, and 334	24
2. Applied Music--eighteen semester hours, six of which must be advanced	18
3. English 1 and 12 or 12Q	12
4. Foreign language--the completion of a course numbered 12 or 13	12
5. Science (laboratory) twelve semester hours	12
6. Mathematics	6
7. Social studies--twenty-one semester hours, including Government 10, History 301 and 302, Economics 312, Philosophy 330 and 331	21
8. Electives and additional courses, including Chorus 205 and six semester hours of advanced courses	15
9. Physical Education--two years of service courses	4
	124

Music Education Major: During the 1947-48 session, this major will be offered only in Band. The following courses in Music are required: Theory 1 and 11; Band Ensemble 201, 211, 221, 231; Class Instruments 325 and 326; Methods 352s; Music Literature 331 and 334 and four semester hours in piano, voice, or chorus.

Band majors must include three semester hours of advanced band methods (Education 377).

Six semester hours of a second language may be substituted for Mathematics.

Music Theory Major: Those students who desire a music teachers certificate should confer with the Head of the Music Department concerning the necessary courses in education, music, piano, and methods.

Six hours of a second language may be substituted for Mathematics.

MUSIC COURSES OFFERED:

Theory: 1, 11, 21.

Literature:

- 301k. Introduction to Musical Literature
- 301l. Trends in Musical Literature
- 331. Music Literature
- 334. Music Literature

Music Methods:

- 310. Elementary Music Education
- 352s. Conducting
- 376. Teaching and Supervision of Music in the Elementary School
- 376k. Teaching and Supervision of Music in the Junior and Senior High School
- 377. Methods and Administration of Band Supervision

Applied Music: Music Theory Majors are required to
minor in Applied Music.

1. Students must pass satisfactorily a placement test to determine level of study in minor field.
2. The minor may be chosen to cover several areas of study; eight hours of piano being required, the additional hours may be divided among the other fields of study. In this case the student is required to study the primary material for the instruments which carries four semester hours credit for one year's study.
3. The minor may be chosen to cover only one area of study; piano, voice, organ, violin, orchestral and band instruments. In this case the student must study secondary material which carries six semester hours credit for one year's study.

Piano:

1. Primary: 406, 416, 426.
2. Secondary: 9, 19, 29, 39,

Organ:

1. Primary: Organ 405
2. Secondary: Organ 8, Organ 18, Organ 28, Organ 38.

Violin:

1. Primary: Violin 405, Violin 415
2. Secondary: Violin 7, Violin 17, Violin 27.

Orchestral and Band Instruments--Private Instruction

- 405. Private Instruction in Orchestral and Band Instruments

Class:

- 201. Band Ensemble
- 211. Band Ensemble
- 221. Band Ensemble
- 325. Brass and Percussion Instruments

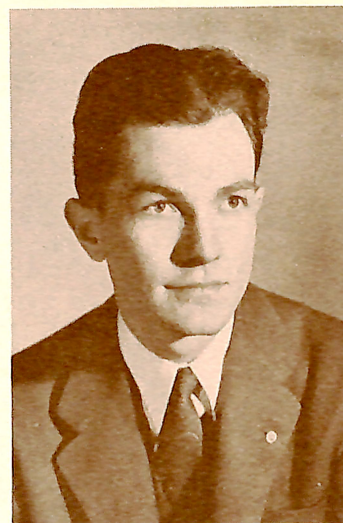
326. Reed and Woodwind Instruments
231. Band Ensemble

Voice:

1. Primary: 209, 212.
2. Secondary: 4, 14, 24.

Organizations:

Band 201
Choir 202
Gold Diggers 204
Chorus 205 (All College)
Orchestra 203



CHARLES E. SENNING, Director of Instrumental Music, member of Alpha Omicron Chapter of Kappa Kappa Psi



Bandsman Club

The Bandsman Club was organized October 25, 1946 through election of fifteen by the members of the Mucker Band. James Zimmerman was elected president; Harry Lee Plumbly, secretary; and Bruce Brooks, reporter. Members of the club worked with Chas. E. Senning, band director, in planning the half-time shows and moving the heavy equipment of the band to and from the games. On the school trip to Albuquerque for the Texas Mines-New Mexico University game, members of the club handled the concessions on the train and donated their services and the money taken in towards the purchase of new equipment for the Mucker Band. Members of the club at present are selling license plate tags representing the College of Mines, with the proceeds going for a Bandsman Loan Fund.

The Bandsman Club has devoted much time to the betterment of the Mucker Band and bringing in new members. New officers were elected in December and those chosen were Jack McGurk, president; Pat Patterson, secretary; and Charles McBride, treasurer.

At the present time, the treasury consists of \$100.00. This amount was taken from dues and a partial cut of profits from various enterprises which the Bandsman Club has undertaken. The majority of the money taken in has been given to the various band funds for instruments and loan funds.

PREAMBLE TO THE BANDSMAN CLUB CONSTITUTION

Be it known that the bandsmans club is an organization operating exclusively in the field of the college band, and for the following several purposes:

- (1) to promote the existence and welfare of the college band and to cultivate at large a wholesome respect for the activities and achievements of the Texas College of Mines Band.
- (2) to honor outstanding bandsmen through privilege of membership extended as a reward for technical achievement and appreciation in music.
- (3) to stimulate campus leadership through the medium of the college band for gentlemanly conduct, good taste, and unswerving loyalty.
- (4) to foster close relationship between the college bandsmen and promote a high average of attainment by the performance of good music and selection of worthwhile projects.
- (5) to promote a pleasant and helpful social experience for all engaged in the college bandwork and to cooperate with other musical organizations in any manner consistent with purposes of the college.

I

A. Name

1. The name of this organization shall be The Bandsman Club.

B. Place

1. The Bandsman Club shall be located at El Paso, Texas, on the campus of Texas College of Mines.

C. Origin

1. The Bandsman Club was self-motivated and organized October 25, 1946 on the campus of Texas College of Mines under the leadership of Charles Senning.

D. Constitution Adoption

1. This constitution shall be adopted during the month of February, 1947.

II

A. Membership

1. Bandsmen must have been active members in good standing of the Texas College of Mines Band for one semester before membership is obtained.
2. Active members shall be regularly enrolled members of the Texas College of Mines Band.
3. Any member of the club shall be permitted to propose the name of an eligible person for membership in the club meeting. A unanimous vote of approval shall be required to elect a man to membership in the club. If a man is rejected, his name shall not be proposed again during the current semester.
4. Before a bandsman's name can be brought to a vote for membership, he must pass the following scholastic qualifications:
 - a. At the time, he must be taking at least twelve semester hours in residence for credit.
 - b. Be able to show that during his last semester in attendance, he attained at least a C average in at least 1½ semester hours for credit, two consecutive summer terms to count as one semester.

B. Officers

1. Officers of the Bandsman Club shall consist of a president, vice-president, secretary, and a treasurer.
2. The active members of the club shall elect their officers at a regularly called meeting of the club.
3. Each of the club officers shall be an active member of the club in good standing at the time of his election.
4. The election of club officers shall be held during the third week of each semester. Nominations for each officer shall be made from the floor of the meeting and the majority of all votes cast will be necessary for election.
5. The president shall preside at all meetings of the chapter. He shall be a member ex officio of all chapter committees which he shall appoint. He shall sign all

- checks for money disbursed and shall sign all contracts and other instruments of business incurred by the club. He shall be designated as the official representative of the chapter whenever such representation shall be required.
6. The vice-president shall, in absence of the president, preside at meetings of the club. He shall be supervisor of all publicity and publications which are promoted by the club.
 7. The secretary shall record minutes of all meetings of the club. He shall sign all contracts and instruments of business incurred by the club. He shall maintain a permanent record of all members of the club and shall be responsible for all club correspondence.
 8. The treasurer shall control the receipts and disbursements of all monies of the club and shall submit recommendations concerning the financial policy of the club as may be required. He shall sign all checks for monies disbursed.
 9. Each officer shall have one vote at all meetings of the club. The president shall vote only in case of a tie.

MEMBERS OF THE BANDSMAN CLUB

Edward R. Carranza

Born October 13, 1924 at Waco, Texas.
Began studying E Flat saxophone at West Junior High in Waco.
Member of Senior Band at Waco High.
Won several first divisions at State and National contests.
Played with Baylor University Scots dance band.
Entered Texas College of Mines at El Paso in 1942. Member of Varsitonians and Mucker Band. Joined armed forces in 1943 and played with several army dance bands while overseas.
Discharged and returned to Mines for fall semester, 1946.

Orville E. Gower

Born July 28, 1921 at New Nato, Arkansas.
Played BB Flat bass in Ysleta High School band at Ysleta, Texas.
Won first division in State and second in National.
Entered army after graduation from high school. Member of Seventh Cavalry Band during active service.
Discharged and entered Mines September, 1946. Member of Mucker Band and A Capella Choir.

Arthur E. Graves

Born March 12, 1925 at El Paso, Texas.
Began studying trombone and piano under Herman Nebel,
a graduate of the Julliard School of Music.
Played trombone in the Cathedral High School Band for
four years.
A member of the Southwestern Louisiana Institute Band
and Symphony Orchestra after high school graduation.
Discharged from the U. S. M. C. in February 1946 and
enrolled at T. C. M. in June 1946.
Member of the College of Mines Mucker Band.

Robert Elon Graves

Born January 18, 1928 at El Paso, Texas.
Entered Cathedral High School and played in concert band
for four years. Played solo trumpet for two years. Was
elected president of the band in his senior year.
Enrolled in College of Mines in September 1946.
Member of the College of Mines Mucker Band.

Robert Booth

Born September 18, 1926 at San Antonio, Texas.
Attended Houston Elementary School, graduated in May 1940.
Started studying trumpet in 1937.
Played solo cornet at both Houston High School of Houston
and Austin High School of El Paso.
Member of the El Paso Symphony Orchestra since 1942.
Entered the Army Air Corps September 12, 1944 and was
discharged November 3, 1945.
Re-entered College of Mines 1945.
Member of the Mucker Band and the Varsitonian dance band.

Carlos Hickerson, Jr.

Born November 6, 1925 at El Paso, Texas.
Played first violin in the Alta Vista Grammar School
Orchestra. Took up cello and became a member of the
El Paso Symphony Orchestra.
Member of the Cathedral High School Band as trombonist
and drum major.
Organized two military bands at Fort Benning and at
Fort Jackson, South Carolina.
Member of the El Paso Chamber Music Society and College
of Mines Mucker Band.

Brian B. Hill

Born July 28, 1921.

Played baritone horn in Lovington, New Mexico High School Band.

Directed Lovington High Drum and Bugle Corps.

Attended Texas Tech summer band school.

Served in Armed Forces for fourty months.

Entered College of Mines in fall of 1946.

Member of Mucker Band.

Charles J. McBride, Jr.

Born October 24, 1926 at Lafayette, Louisiana.

Member of Austin Senior High, El Paso, Texas Concert and E. O. T. C. Bands for four years.

Baritone soloist in State and Regional Contests.

Served two years in the Navy.

Entered College of Mines in September 1946.

Member of the Mucker Band.

Malcolm McDonald

Born January 21, 1927 at El Paso, Texas.

Played bass, baritone, and trombone in El Paso Senior High School Band.

Served in the Navy during the war.

Member of the A Capella Choir and Mucker Band.

Jack B. McGurk

Born June 7, 1925 in Austin, Texas.

Member of Austin Senior High Band, El Paso, Texas for four years.

Won first division national and state contests--drum soloist and ensemble.

Served in the Army for three years.

Drummer with the 9th Air Force G. I. Shows, "The Continentals" in Europe.

Member of the Mucker Band, Varsitonians and student instructor of Drum Corps at College of Mines.

Sam Middleton

Born September 11, 1927 in El Paso, Texas.

First chair clarinet soloist in the El Paso High Band.

Served in Armed Forces and upon discharge entered College of Mines, fall semester, 1946.

Member of the Mucker Band.

Ernest C. (Pat) Patterson

Born December, 1923, at Waco, Texas.

Started musical career in West Junior High School Band under Glen Johnson.

Member of Waco Senior High Band in which he was president.

Won twelve national medals in solo and ensemble work.

Played in the Baylor University Scots Dance Band while in high school.

Worked with Jack Teagarden and Ted Fio Rito's bands before joining army in 1943.

Led several service bands while in Armed Forces.

Member of Mucker Band and leader of Varsitonians Dance Band.

James W. Wadley

Born April 7, 1927 in Pecos, Texas.

Member of the Ysleta Concert Band for four years. Won first division in state contests as drum soloist and with ensemble work.

Served in the Navy.

Member of the Mucker Band, Drum Corps, and All Mines Chorus.

James B. Zimmerman

Born January 1, 1925 in Lamesa, Texas.

Member and president of Andrews, Texas High School Band for four years.

Plays clarinet and was at College of Mines in 1942 and 1943 before entering the Navy.

President of Mucker Band, fall semester, 1946.

New officers elected for the Spring Semester, 1947 are as follows:

Jack McGurk--President
Brian Hill--Vice-President
Pat Patterson--Secretary
Charles McBride--Treasurer

COLLEGE OF MINES AND METALLURGY
(A BRANCH OF THE UNIVERSITY OF TEXAS)
EL PASO, TEXAS

OFFICE OF THE PRESIDENT

March 4, 1947

National Grand Council
Kappa Kappa Psi Fraternity
Oklahoma A and M College
Stillwater, Oklahoma

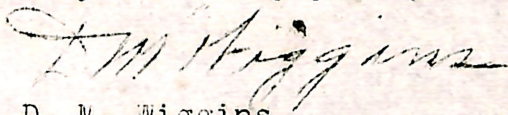
Gentlemen:

It is my understanding that the students who comprise the Texas College of Mines Band are applying for a local chapter of Kappa Kappa Psi. Please accept this letter from me in their behalf.

I sincerely believe that the band is entirely worthy of your consideration. We had a rather strong unit on the campus before the war. The band was disorganized for some two or three years and under the leadership of Mr. Charles E. Senning the band is now well reorganized. Mr. Senning has been on the campus for almost a year and the band members have every confidence in him.

The men in the organization are altogether deserving of any confidence that may be given them. They have assumed responsibility readily and the musical ability within the group is well above average. It is my pleasure to commend the organization to you.

Very sincerely yours,



D. M. Wiggins
President

DMW:FS

COLLEGE OF MINES AND METALLURGY
(A BRANCH OF THE UNIVERSITY OF TEXAS)
EL PASO, TEXAS

OFFICE OF THE DEAN OF STUDENT LIFE

March 3, 1947

National Grand Council
Kappa Kappa Psi Fraternity
Oklahoma A and M
Stillwater, Oklahoma

Gentlemen:

It has been brought to my attention that members of the College of Mines Band together with their Director, Mr. Charles Senning, are applying for membership in and affiliation with Kappa Kappa Psi Fraternity.

The College of Mines Band was a very active organization until 1942. At that time it was discontinued due to the fact that the major portion of its members were being called into Military Service. This past fall Mr. Senning began the reorganization of the Band, and he and the group have done a most outstanding job. They are keenly interested in the Organization and are working actively to make it the best in the history of the College.

We feel that this group would definitely benefit from affiliation with Kappa Kappa Psi, and we would like very much to see a chapter of that organization on our campus. We recommend without hesitation this group to you.

Sincerely yours,

Judson F. Williams

Judson F. Williams
Dean of Student Life

COLLEGE OF MINES AND METALLURGY
(A BRANCH OF THE UNIVERSITY OF TEXAS)
EL PASO, TEXAS

March 5, 1947

National Grand Council
Kappa Kappa Psi Fraternity
Oklahoma A and M
Stillwater, Oklahoma

Gentlemen:

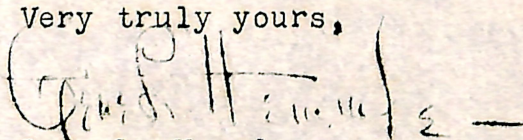
It has come to my attention that members of the Mucker Band desire affiliation with the Kappa Kappa Psi Fraternity; and I am most eager that this is achieved by our students.

During the years our country was active in World War II, our band program was interrupted. This past year the band was reorganized, is stronger than ever before, and under the excellent directorship of Mr. Charles E. Senning, the organization has built a repertoire of outstanding compositions which they perform with credit. The members of the Bandsman Club have contributed greatly to the program we are offering at College of Mines, and are to be congratulated for their splendid work.

It is indeed with a great deal of pleasure that I recommend the members of the Bandsman Club be accepted to form a chapter of Kappa Kappa Psi, whereby our students may benefit and enjoy membership in an organization that I believe to be most valuable.

Thanking you for giving our request your careful consideration, I am

Very truly yours,


Gene L. Hemmle
Chairman, Dept of Music

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EL PASO, TEXAS

March 4, 1947

General Executive Council
Kappa Kappa Psi Fraternity
Oklahoma A. & M.
Stillwater, Oklahoma

Dear Brothers of Kappa Kappa Psi,

It is with much enthusiasm and concern that I write this letter in behalf of the men of the Texas College of Mines Band.

As in many colleges over the land, during the dark period of the war, the College of Mines could not support a band because of the absence of men students. September of last year brought a reorganization of the instrumental music program. Due to pleasant working conditions and an unsurpassed attitude of the students, a very rapid and high quality development has taken place during the current school year.

During the early part of last fall semester, the men of the T. C. M. Band organized for the purpose of getting a seemingly impossible task accomplished. This organization is almost solely responsible for the successful results. A little later, all the men of the band requested that such an organization as the Bandsman Club be organized, and elected its fifteen more qualified members. The work of the Bandsman Club has been superb. I, therefore, join with these men in requesting that a chapter of Kappa Kappa Psi be granted us so that we may link our efforts and fellowship with those of college and university bands the nation over.

It is my personal wish that these men be rewarded for their efforts. I know the Fraternity will benefit from their membership.

With every wish for the continuous development of the Kappa Kappa Psi, I am

Fraternally yours,

Chas. E. Senning
Chas. E. Senning
Director of Instrumental Music

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Soloists

CONRAD THIBAUT, *Baritone*

ROBERT GROSS, *Violinist*

PROGRAM

Presentation of Sun Queen-Elect and Her Court

DORRANCE RODERICK

1. Overture to "Hansel and Gretel" *Engelbert Humperdinck*
2. Ballet Music from "Swan Lake" *Peter I. Tschaikowsky*
 - Scene
 - Waltz
 - Dance of the Swans
 - Scene
 - Hungarian Dance (Czardas)
 - Scene—Finale
3. a) Di Provenza, il mar, il suol from "La Traviata" . . . *Giuseppe Verdi*
b) Toreador Song from "Carmen" *Georges Bizet*
CONRAD THIBAUT

INTERMISSION

4. Introduction and Rondo Capriccioso *C. Saint-Saens*
ROBERT GROSS
5. Dances from "The Bartered Bride" *F. Smetana*
 - Polka
 - Furiant
 - Dance of the Comedians
6. a) Kashmiri Love Song from "Indian Love Lyrics" *Amy Woodforde-Finden*
b) None But the Lonely Heart *Peter I. Tschaikowsky*
c) Begin the Beguine *Cole Porter*
CONRAD THIBAUT
7. a) Perpetual Motion *Johann Strauss*
b) Emperor Waltz *Johann Strauss*

No one admitted during the playing of a number. . . If necessary to leave before end of program, please do so during an interval between compositions.

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Henry Lowe, Personnel

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Robert M. Eyer
Mary Francis June Bower
Irma Jean Stowe
Pauline Klink
Mary Kieh
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Jose Lopez Garcia
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Manuel Mena

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C. W. Jennings
Russell E. Barrett
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PROGRAM NOTES

Compiled by NORMAN J. BURKE

I. Prelude to "Hansel and Gretel" *Engelbert Humperdinck* 1854-1921

Of the many operas which Humperdinck wrote, only one, the delightful "Hansel and Gretel," has survived. This opera is based on the tale by Grimm, which is familiar to all children. The music of the opera, by use of simple melodies combined with beautiful harmonies, heightens the dramatic content so that characters and situations can readily be identified by a melodic theme.

In the prelude one hears the melodies which repre-

sent the chief characters, and the music sets the mood for the story of the two children lost in the forest. The opera was first presented in this country in 1895. It met with immediate success and has gained popularity through the ensuing years. It was chosen to be the first opera performed for a nation-wide audience on a radio network. The performance was by the Metropolitan Opera and was given on Christmas Day, 1931.

II. Ballet Music from "Swan Lake" *Peter I. Tschaikowsky* 1840-1893

Tschaikowsky had been extremely fond of ballet from early youth and it made him very happy to receive a commission from the Moscow Directorate of Theatres to write music for the ballet "Swan Lake." He was paid the very modest fee of 800 rubles (about \$350), but being everlastingly short of funds it was very acceptable and he was anxious to try his hand at ballet.

The composer, then 35 years of age, took plenty of

time. He worked at the score for almost two years and constantly made revisions. He was very dissatisfied with the results and felt his music to be inadequate. Hearing a performance of Delibes' ballet "Sylvia," Tschaikowsky wrote to his friend Taneiev, saying: "I am ashamed. If I had known that music, I would not have written the 'Swan Lake.' It is mere trash, by comparison!" Rarely has any composer been so modest concerning his own work. Connoisseurs of

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PROGRAM NOTES

the ballet, and musicians all over the world today acknowledge the music of the "Swan Lake" to be one of the finest examples of ballet music and a masterpiece of descriptive music to accompany the dance.

The first performance was given at the Great Theatre in Moscow, on March 4, 1877. It was a dismal failure and the composer was miserable about it, for he felt sure it had no value. However, the fault did not lie with the music. The ballet master, Reisinger, was entirely lacking in imagination and his staging was very poor. The conductor did not understand the music and floundered through it, nearly at his wit's end trying to keep the orchestra and dancers together. The costumes and scenery were inadequate, and the audience and critics, expecting the finest from Tschaikowsky, left the theater completely disappointed.

The composer never had the pleasure of hearing the ballet as it is performed today. In 1895, two years after Tschaikowsky's death, Marius Petipa, then leading maitre de ballet in Russia, revived the work. He obtained the services of the finest dancers and a first-grade choreographer, Lev Ivanov. They presented the new production, in four acts, using the finest music the composer had written. The presentation was at the Maryinsky Theatre, St. Petersburg. It was a brilliant evening, with the Imperial Court in attendance. And it was a smashing success this time. Today in Soviet Russia it is still a ranking favorite. In this country it is rarely presented in its entirety, but ballet companies such as the Ballet Russe de Monte Carlo present a very pleasing condensation of the work. The music of the ballet is a popular selection on

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PROGRAM NOTES

symphonic programs, especially at "pop" concerts.

The music performed this evening consists of six very pleasing excerpts. Those who have listened to recordings of this music will not recognize the second "Scene" performed and likewise the "Czardas" may be unfamiliar. These are not included in available

recordings and are not in the standard orchestration used by most American orchestras. Mr. Brown obtained the orchestration heard this evening through the Am-Russ Music Co., and El Pasoans will hear a very authentic group of the finest excerpts from this ballet.

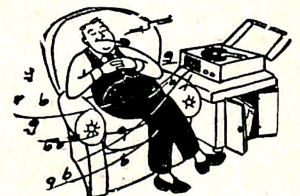
III. a) Di Provenza, il mar, il suol from "La Traviata" . . . *Giuseppe Verdi*
1813-1901

This renowned aria is sung by the Baron Germont in the second act of the opera. It is a classic example of lyric melody and affords the baritone a rare opportunity to display his knowledge of bel canto and legato singing. The father of Alfred Germont, anxious to persuade his son to return from Paris and the home of the courtesan, Violetta, sings of their fair home in Provence, and tells of the wonders of their

home life. In all of his operas, Verdi has one aria of this type. It has that quality which makes it familiar and easily remembered. Other arias are heard which afford a more brilliant display of technique, but this aria by the very simplicity of its melodic line quickly becomes a favorite with those who hear it for the first time.

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PROGRAM NOTES

b) Toreador Song from "Carmen" *Georges Bizet*

1838-1875

CONRAD THIBAUT

Bizet was one of the many composers who derived little satisfaction in his lifetime from performances of his music. His opera, "The Pearl Fishers," was given a warm reception but never became popular and today is nearly forgotten, excepting for one or two of its melodic arias. When his immortal masterpiece, the opera "Carmen," was first performed at the Opera-Comique, in Paris, it was given a luke-warm reception. The original "Toreador Song" was attacked as unsuited to the role and too majestic for a toreador. Bizet was urged to substitute something in a more popular vein. In great haste he composed the aria we know now as the "Toreador Song." When he handed it to the conductor at the Opera Comique, he remarked bitterly: "Ah, they want filth?—Well, here

it is!" But this "filth" as he called it has become possibly the most familiar operatic air known today, and a good performance of its rousing melody never fails to elicit an enthusiastic ovation in the opera house. Three years after Bizet's demise, the opera was performed in opera houses throughout the civilized world and it soon became a standard part of operatic repertoire. Today it is probably performed more frequently than any other opera. Many contraltos and sopranos have gained great renown for their interpretations of the title role. And many a young baritone has received his first real start through a rousing and capable interpretation of the role of "Escamillo" the Toreador.

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PROGRAM NOTES

IV. Introduction and Rondo Capriccioso *Camille Saint-Saens*

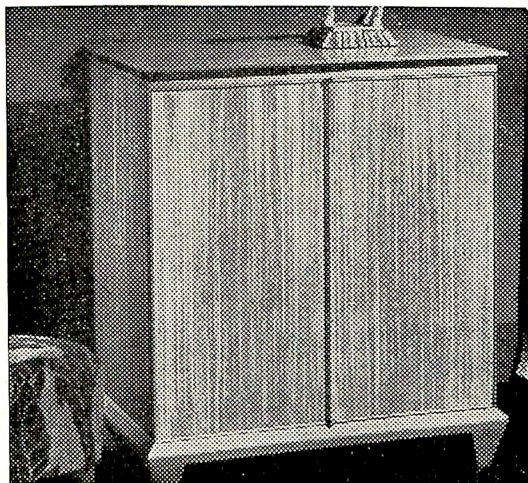
1835-1921

ROBERT GROSS

Saint-Saens was one of the most prolific of all composers. Of him, one may honestly say that he made up in quantity what he lacked in quality. The greatest portion of the music he composed remains unused excepting for rare occasions when overly-sophisticated musical societies try to amaze themselves by performances of unheard music by this renowned French composer. To his credit it can honestly be said that the few compositions which are heard frequently have gained a well-deserved popularity, for they display the best of the composer's efforts. The violin selec-

tion, Introduction and Rondo Capriccioso, is one of the very few violin compositions which both violinist and listener enjoy thoroughly. It has an abundance of technical fireworks and beautiful melody.

With a few other exceptions, the vast majority of Saint-Saens' compositions rarely have received more than one printing. It matters not, for Camille Saint-Saens, who was alternately admired and despised by his contemporaries for his "middle-of-the-road" music-making, soared now and again and he has placed a few shining stars in the musical firmament.



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PROGRAM NOTES

V. Three Dances from "The Bartered Bride" *Bedrich Smetana*

1824-1884

Smetana is regarded as the founder of the modern Bohemian school of music. And he certainly paved the way for other Czech composers, by having the courage to incorporate folk melodies in his compositions. His opera "The Bartered Bride" met with immediate success when first presented in Prague, May 30, 1866. That same success was duplicated in each succeeding premiere performance in the ensuing years. It has enjoyed a great popularity in our country

whenever it has been presented. Its music very cleverly expresses the characters and it is so filled with happy, humorous melody and gay dances that one cannot resist its charm. The dances, "Polka," "Furiant," and "The Dance of the Comedians," are now a standard part of symphonic repertoire. They require no explanation for they tell their own stories of the happy peasant-folk of a once happy land.

- VI. a) Kashmiri Love Song *Amy Woodforde-Finden*
 b) None But the Lonely Heart *Peter I. Tschaiowsky*
 c) Begin the Beguine *Cole Porter*

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PROGRAM NOTES

VII. a) Perpetuum Mobile *Johann Strauss*
1825-1899

b) Emperor Waltz *Johann Strauss*
1825-1899

"Perpetuum Mobile" which means "perpetual motion," is exactly that. From the opening note to the last it moves right along with the various instruments of the orchestra taking up the theme, with never a pause in the music. It is an infectious little melody that spins around and around like a happy merry-go-round. When it suddenly stops it is much too soon, and you long for another merry ride.

Everyone is familiar with the waltzes of Johann Strauss. They are filled with music that is constantly fresh and pleasing. Many of the waltzes have such fine orchestrations that they have become a part of symphonic repertoire, especially featured at "pop" concerts. The "Emperor Waltz" was written by Strauss for presentation on a special birthday celebration for the Emperor Franz Joseph of Austria.

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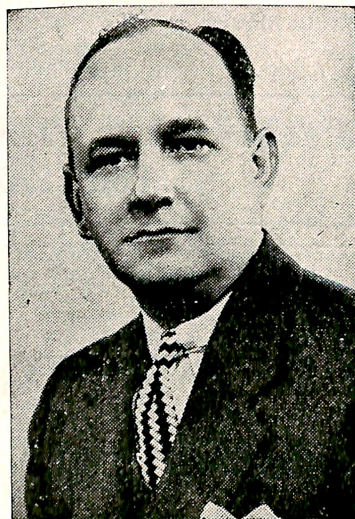
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2. Les Preludes *Franz Liszt*
3. "La Frontera" Suite *Robert M. Stevenson*

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PROGRAM NOTES

Compiled by NORMAN J. BURKE

I. Prelude to "Die Meistersinger" *Richard Wagner*

1813-1883

"Die Meistersinger," in many respects, is the most engaging of Wagner's operas, or music dramas, as he preferred to call them. The element of humor enters his music in refreshing contrast to the deadly irony that often touched his other operatic works. Wagner went so far in "Meistersinger" as to write a waltz! Also, there are the lovely lyric melody, the "Prize Song"; the "waking love" and "love confessed" melodies, the spirited marches, and other details calculated to render the opera light and wholly entertaining.

The Prelude, or overture, contains the chief thematic material used by Wagner throughout the opera. The important items are the two powerful march tunes and three melodies directly opposed to them in character. The composer has woven together these five melodies to form a musical digest of the whole opera.

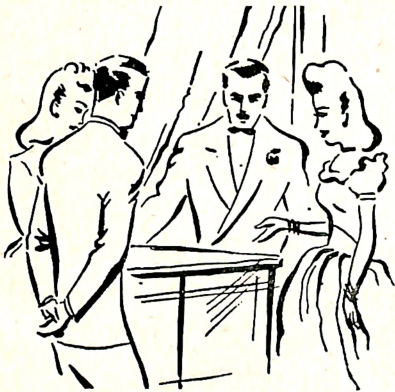
The ninth child of Johanna Rosina Katz, wife of Carl Friedrich Wilhelm Wagner, a civil servant of Leipzig, Wagner's background was one of comfort-

able middle-class people, with normal interests in the arts, and special fondness for the theater. The senior Wagner died when Richard was five months old, leaving the family in difficult circumstances. About two years later, Frau Wagner married Ludwig Geyer, an actor, who is now believed to have been the actual father of the composer.

Wagner's career as a professional musician began in his twentieth year. He managed to get various small positions, as conductor, as chorus master, arranger, and transcriber.

From this time onward, Wagner's importance in the musical life of his day gradually increased.

His affair with the wife of his friend, von Bulow (she was Cosima Liszt, daughter of the composer-pianist), won him few friends but did give him eventually, as his second wife, a woman who in every way was devoted to him and to his work. She remained to the day of her death (in 1930) the most ardent and intelligent, though sometimes misguided proponent of his work.



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PROGRAM NOTES

Wagner composed some of the greatest music ever written—and some of the worst ever left us by a great composer. There are two reasons for this apparent paradox. Because of his position in state-supported theaters, Wagner was compelled by political exigency to perform, and on occasion to write, pieces for which he had little or no respect. His financial

situation was generally precarious, and he constantly sought new sources of income. Occasional pieces, rarely of great musical worth, provided a relatively easy way of acquiring extra money. The "bad" music which Wagner wrote, however, is almost entirely the product of his youth, and little of it shows any trace of the mighty genius of the later operas.

II. Symphonic Poem No. 3: "Les Preludes" *Franz Liszt*

1811-1886

One of the most spectacular and eccentric geniuses in the history of music, Franz Liszt not only is remembered for his virtuosity as a pianist, for his fantastic generosity, and for the few treasures among the astonishing amount of work he composed,—but Liszt invented the "symphonic poem"—music of symphonic dimensions but free in style, and usually written in one movement.

"Les Preludes" was inspired by verses of Lamartine, and Liszt's condensed version appears on the fly-leaf of the score. In the poem, life is looked upon as a series of preludes to death; love as an evanescent joy soon destroyed by vanishing illusions and the trials of life. The soul, hurt by struggle and defeat, seeks rest—but at the first spur of ambition, the first summons to renew the struggle, it rushes back

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into the fray to discover and test itself, and to conquer.

Franz Liszt's family was an obscure one in the service of the famous Hungarian noble family, the Esterhazys. His father was sufficiently interested and capable in music to give the child piano lessons, with such success that at the age of nine years, Franz made his debut as a concert pianist. When Liszt was only eleven years old, he gave a concert in Vienna which won the approval of everyone who heard it, including the great Beethoven.

Later, Liszt began a series of concert tours which took him virtually all over the Continent, and to England, and which established him without question

as the greatest pianist of his day. His admirers were nearly idolatrous, and one of them, the Countess d'Agoult, whom Liszt met in Paris, became his mistress and bore him three children. One of the children was Cosima, who became the second wife of Richard Wagner.

In 1849, Liszt abandoned his career as a virtuoso pianist and became director of the court theater in Weimar in order that he might be in a position to forward the works of other composers.

In his later years, Liszt devoted his life to the Church. While in Rome, he became a member of the Franciscan brotherhood, and was invested with minor orders. He died in Bayreuth in 1886.

III. "La Frontera"—Suite Robert Stevenson
1916

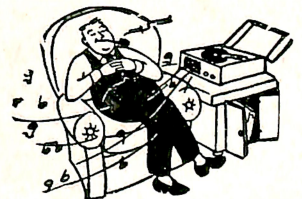
a. Camino Desierto b. Horizontes Lejanos c. Rancheros y Vaqueros

Robert Stevenson was born in El Paso on July 3rd, 1916. From his earliest years he showed a marked interest and talent for music. He was one who required no coaxing to practise, for the piano fascinated

him and he progressed rapidly. The young lad was an avid student and graduated from Austin High School, in El Paso, at the age of 15. While in high school he studied piano under Mary Goodbar Morgan

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PROGRAM NOTES

and also attended master classes conducted by Francis Moore.

Stevenson was graduated from the College of Mines of the University of Texas and from the Juilliard School of Music in New York, where he was awarded scholarships for his piano work as well as his composing. He received the degree of Bachelor of Arts from the College of Mines. He went on to Yale for his Music Master. This very ambitious young composer and pianist also received a doctorate at the University of Rochester and did post-graduate work at the Eastman School of Music.

Stevenson accepted an appointment at the University of Texas to teach in their Music Department. He returned to his native state after three years of service as a chaplain in World War II. He had attended the Harvard School for Army Chaplains and was there awarded his degree as Bachelor of Sacred Theology.

He left the University of Texas to accept an appointment as professor of music at Westminster Choir College at Princeton, New Jersey, and is teaching there at the present time. In his spare time Stevenson presents programmes of his compositions and devotes time to his endless studies.

Many honors have been awarded this outstanding El Pasoan. He received the Oliver Ditson prize of \$2,000 at Yale and the \$750 Baier awarded at Columbia University. Columbia awarded him the \$900 Bearn's prize for the "La Frontera" suite. Among the outstanding teachers with whom Stevenson has studied are Hutcheson and Schnabel, piano, and Hanson and Stravinsky, composition.

The "La Frontera" suite has been dedicated to Dorrance D. Roderick, who is one of the outstanding El Pasoans who gave their enthusiastic support and encouragement to the young musician. The music

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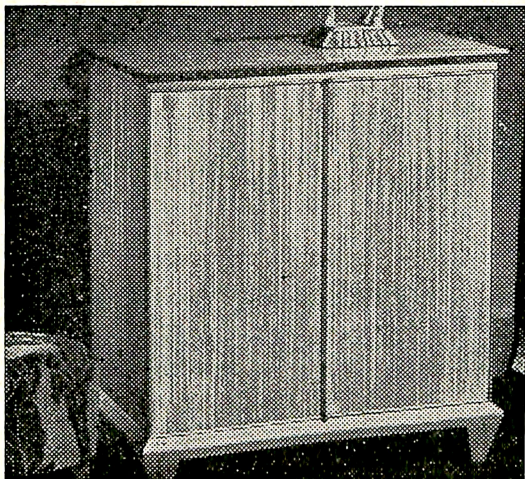
PROGRAM NOTES

is very modern in every aspect and some persons may find it a bit difficult to assimilate its daring harmonies. The first movement entitled "Deserted Road" uses unusual instrumental effects to create the uneven pattern of a road so typical of the Southwestern country in which one may travel for many miles without finding any living thing. The music is thought-provoking and has in it a feeling of some of the primeval and forgotten days which seem to yet haunt the deserted roads in the great Southwest.

In the second movement are heard lovely melodies taken up for a brief moment by various wind instruments and contrasted by other melodies played by the strings. There is a fascinating pattern of small themes subtly interwoven. But it is not the symmetrical pattern one might expect, rather the lines and melodies go in many directions and as one listens

a vast panorama is revealed. In this music is found the indescribable beauty and mystery of the desert at twilight. As with the picture, so with the music, there is much that is unusual and yet enchanting. Soon the night winds come stealing and telling long-forgotten tales among the sand dunes. When the last note fades away, night has fallen.

The composer calls the third movement, "Ranchhands and Cowboys," and the music conjures a picture of lusty fellows resisting the elements. Many pictures are suggested. Some may imagine that the strange harmonies heard and violent tempos describe a stampede. Others may think of a bunch of the boys "a-whooping and a-hollerin' in town" of a Saturday night. I turned to the title of the Suite as I listened to the last movement, and I found in its cacophony and earth-rending sounds a feeling of



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PROGRAM NOTES

desperation, and it seemed to me to tell of the "red-man" hopelessly fighting for a frontier already overrun and broken into by the "pale-face." In this movement Stevenson has written music that will give the listener a new listening sensation. It does not repeat or remind of anything heard before. It is entirely new. And like all things so very new it may

create some bewilderment and resentment, but if one will listen one may find much that is gratifying in the very fierceness of the music. We must not forget that our forefathers found the music of men we now consider the great masters, to be as radical and surprising as the music heard in this suite.

INTERMISSION

IV. Concerto in B minor for Violoncello, Opus 104 . . . *Antonin Dvorak*

1841-1904

GREGOR PIATIGORSKY

To create an extended work for 'cello is a task of very great difficulty. Dvorak was one of the very few composers to solve this problem adequately. The problem is fundamentally related to the character of the solo instrument, which does not possess a great variety of utterance. Primarily and naturally, the 'cello is a great instrument, and the velocity and

brilliance of utterance, the vocabulary, so to speak, of its smaller brothers of the viol family, are denied it. True, the virtuoso can execute upon the 'cello figures as complicated and almost as swift and varied as those of the violinist, but not even the virtuoso can make such pyrotechnics sound like music.

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intolerable. In Dvorak's 'cello concerto, the noble, broad, and masculine singing voice of the solo instrument is naturally and extensively employed. But through his own musicianship, his thoughtful study, and his readiness to consult expert opinion, the composer was able to add the variety of mood and utterance, the contrasts in figure and color that are necessary to make any concerto a vibrant and exciting work.

This magnificent concerto has particular interest for Americans since it was written during Dvorak's stay in this country, and dates from 1895. Its first performance, March 19, 1896, however, was given in London, with the composer himself conducting the London Philharmonic Orchestra and Leo Stern playing the solo part. Another American note is interjected by the fact that Alwin Schroeder, a distinguish-

ed American 'cellist, was consulted by Dvorak concerning the writing of some of the more technical passages, and it was Mr. Schroeder who played the concerto for the first time in America, at a concert of the Boston Symphony Orchestra, Dec. 19, 1896.

A third 'cellist was concerned also in the composition and earliest performances of the work. The musician was Hans Wilhan, founder of the Bohemian String Quartet, first 'cellist of the Munich Opera, and a friend to Dvorak. He attended to the bowing and fingering of the solo part, and the work was dedicated to him. Dvorak was afraid that some of his work might be undone, or damaged, by soloists, and he wrote his publishers: "I give you my work only if you will promise me that no one—not even my friend Wilhan—shall make any alteration in it without my knowledge and permission, also that there be no cadenza such as Wilhan has made in the last move-

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ment; and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or in the piano score; I informed Wilhan when he showed it to me, that it is impossible so to insert one. The finale closes gradually *diminendo*—like a breath—with reminiscences of the first and second movements; the solo dies away to a *pianissimo*, then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede."

But Dvorak need not have feared, for his great concerto, with the Saint-Saens Concerto, has become the most played and universally popular of the 'cello literature. It is a magnificent demonstration of the composer's knowledge of Bohemian national musical

characteristics. This was recognized early in Dvorak's career by none other than Brahms.

There is a conformity with convention in the long introduction which opens the Concerto. Here, if anywhere, one may find recollections of native Negro melodies which so fascinated Dvorak. But upon entrance of the solo instrument, the music becomes less formal in fashion and really formidable in difficulties. There are swift arpeggios and many a figure shrewdly designed to set off the performer's skill, or expose his shortcomings. The 'cello proceeds with even more elaborate developments, approaching in both style and difficulty the status of a cadenza.

In the second movement, the cautioning modification "*ma non troppo*" was wise, for almost any

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cellist, or conductor, would be tempted to linger lovingly over these flowing melodies.

Of the three movements, the third is the most exciting, the richest in emotional content. The concluding measures of the movement follow the directions laid down by the composer.

Dvorak, born in 1841, was the son of an innkeeper of Muhlhausen in Bohemia.

Not until he had reached the age of thirty-two did Dvorak come into notice as a composer, although during his years of quiet yet intense labor, he had

developed greatly. A patriotic cantata was the vehicle which brought him to the attention of musicians, and, fond as he was of the national musical idiom, Dvorak made a striking success of it. His rise to prominence really dates from this event. It was not long before Dvorak became known in England and in America. In 1892 he was invited to accept the post as director of the National Conservatory of New York. He came to America and held this position until 1895 when he returned to his native Bohemia to become head of the Conservatory of Prague, where he remained until his sudden death in 1904.

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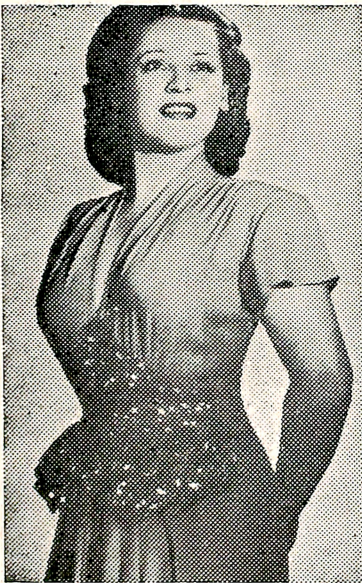
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